

Dek Unu Magazine

Solo Exhibitions of Fine
Photoart Portfolios

October, 2017

Featured Artist

Marlene Burns

"Urban Abstracts"

Cover Image: *Compilation 12*
© Marlene Burns





Dek Unu Magazine

Eleven

This is **Dek Unu Magazine**. In Esperanto, dek unu means "eleven." Eleven Images from a single artist. Eleven artists in eleven solo issues each year.

Dek Unu publishes the work of a new photoartist in each issue. The artist's work and words are featured alone and in individual focus as the sole purpose for each issue of the magazine. Unlike other arts and letters magazines which might look for work from a variety of artists to support an editorial staff's theme, at **Dek Unu**, theme and imagery are always each artist's own.

Dek Unu seeks challenging, complex work that focuses and intensifies perception from artists who demonstrate accomplished technical craft and mature aesthetic vision.



Seeing Double 84



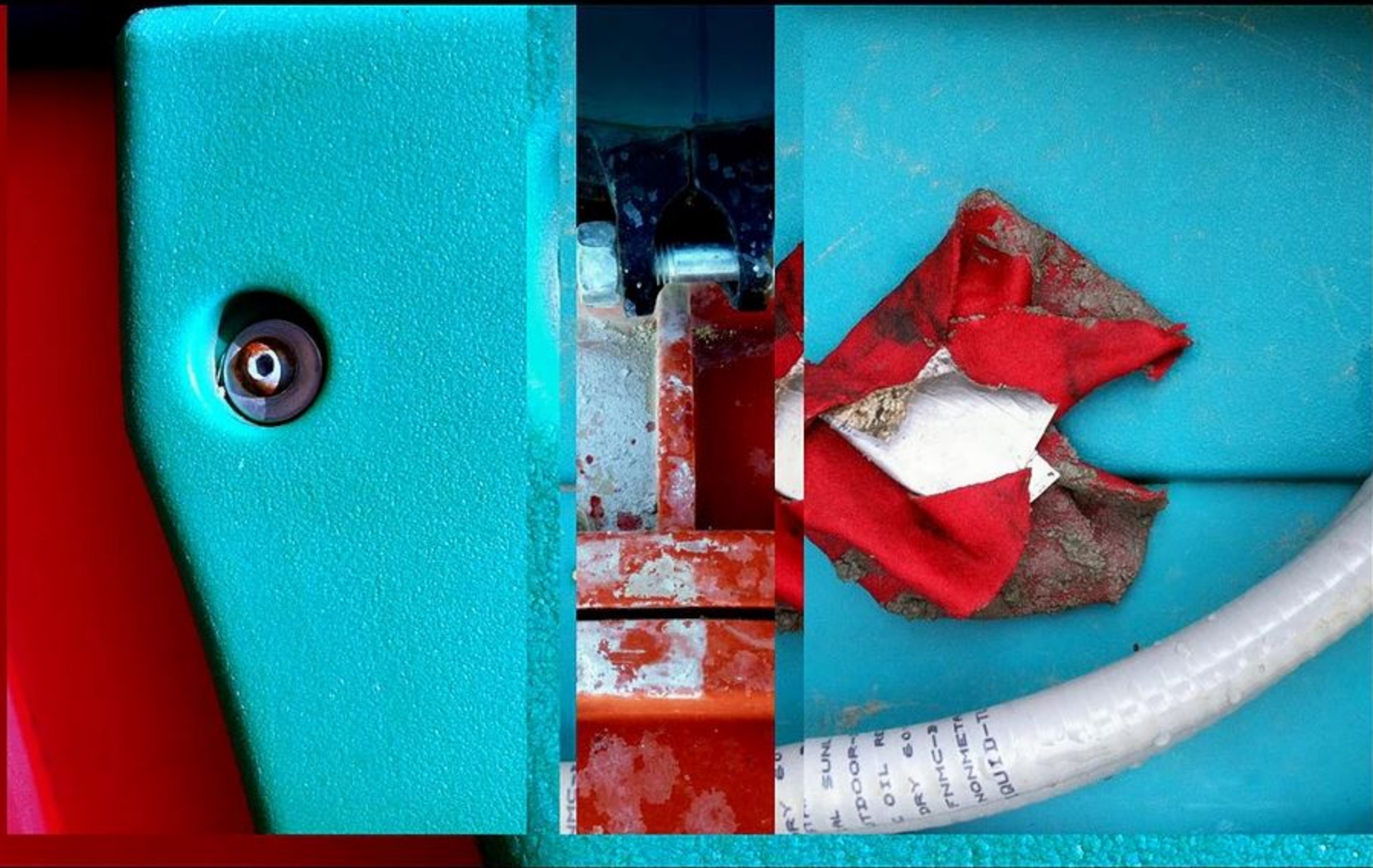
Seeing Double 58

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The beauty in utilities

Abstracts - Photoart by Marlene Burns

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Seeing Double 28

Construction Sites and Schoolyards: Places to play for adults and children

Urban Abstracts - Photoart by Marlene Burns

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Seeing Double 33



Urbanana

Urban Abstracts - Photoart by Marlene Burns

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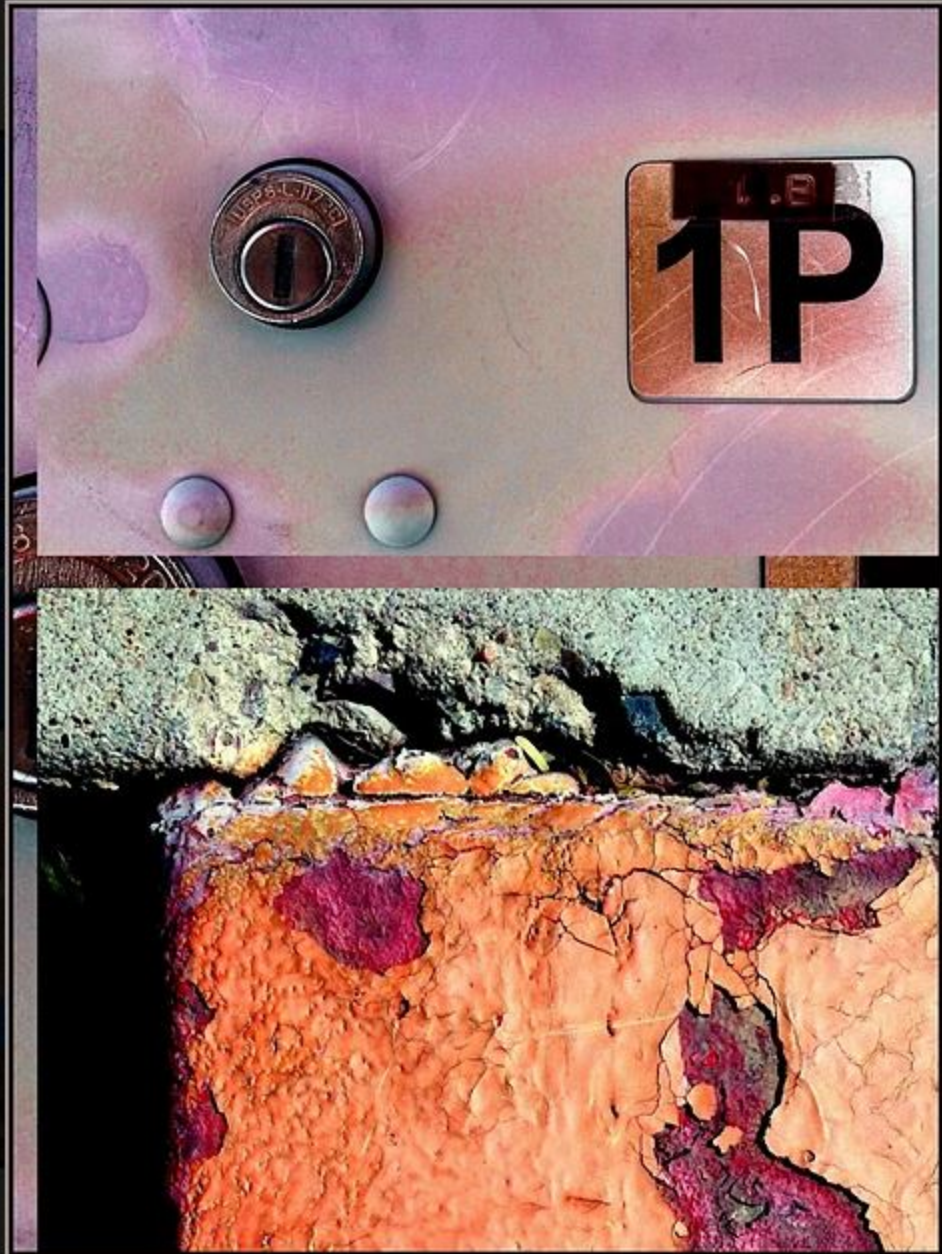
Looking down in a parking lot, 4 years apart, and seeing that road-killed banana





Compilations 16

Stenciled names, spray paint and equipment in construction site heaven



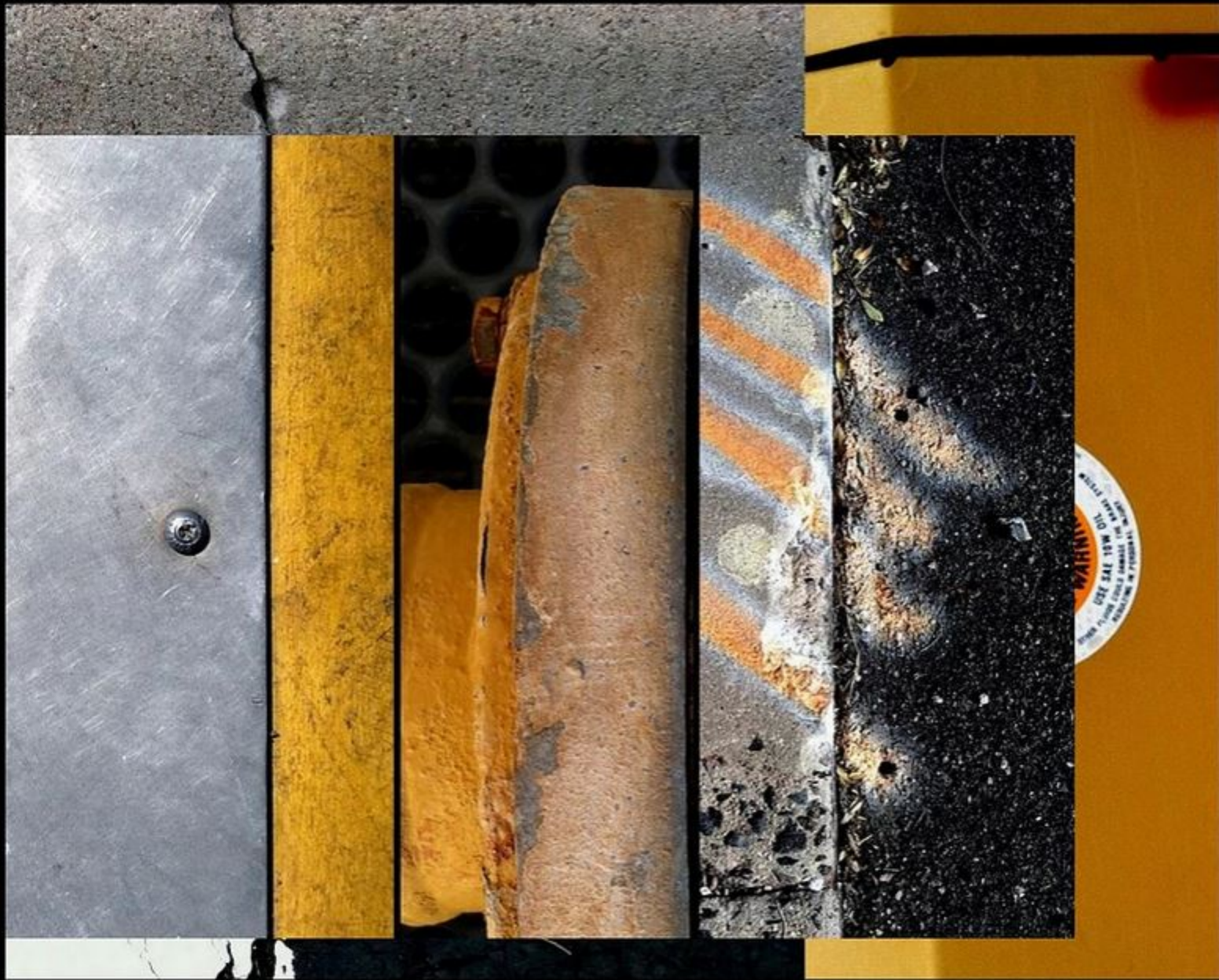
Compilations 15

Marlene Burns

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Man-made wear and tear on man-made mailboxes and painted concrete streets



Seeing Double Lucky 13

Abstracts - Photoart by Marlene Burns

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Construction site beauty of hard steel and cold concrete



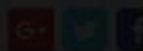
Seeing Double 62

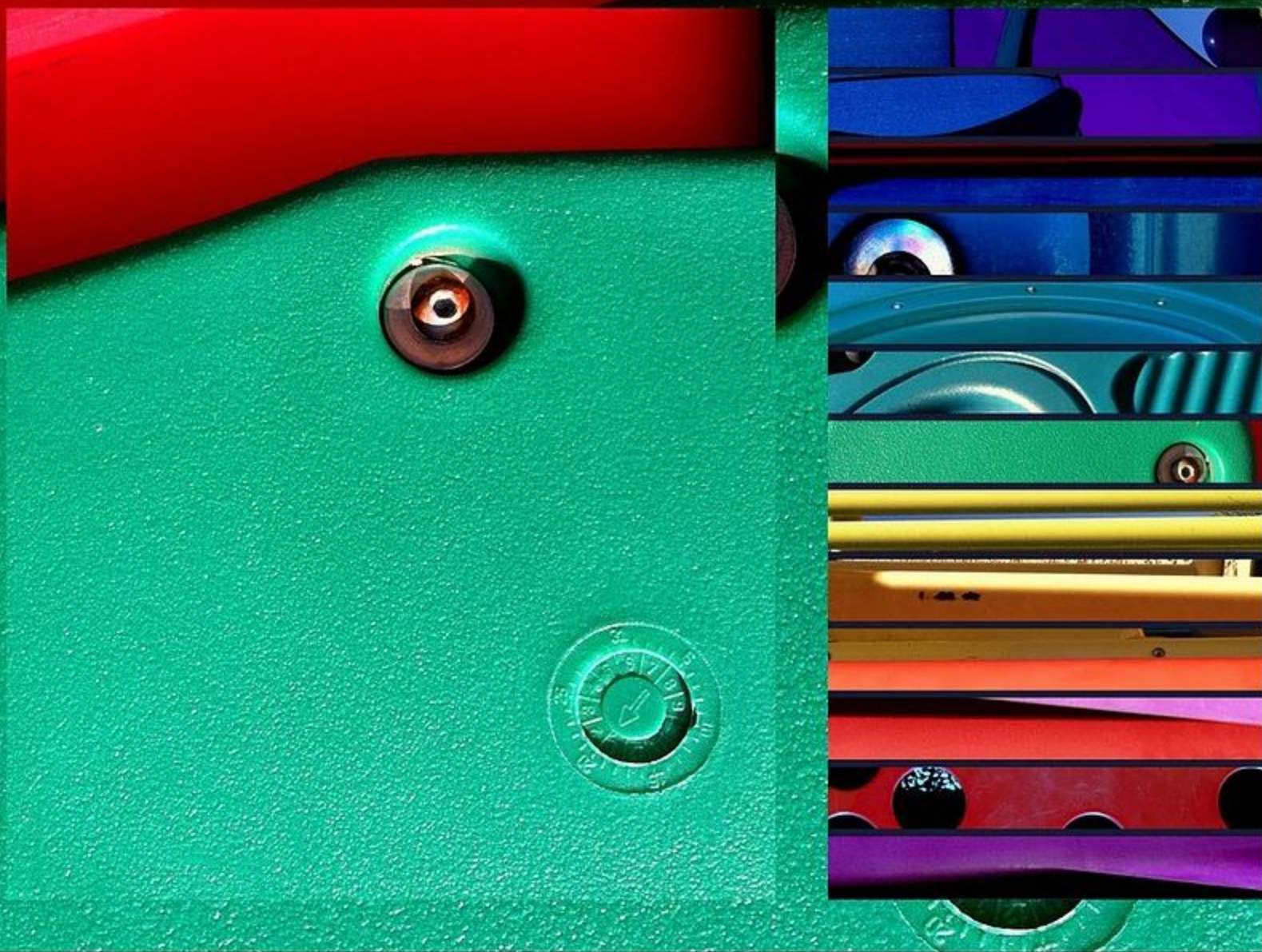
Urban Abstracts - Photoart by Marlene Burns

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Discovering Abstracts just by looking down





Seeing Double 16

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Playgrounds are visual candy shops for the Abstract eye



Seeing Double 22

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Labels, spray paint and steel

Urban Abstracts - Photoart by Marlene Burns

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Dek Unu Wordplay

Artist Interview - Marlene Burns

Dek Unu loves your portfolio! Why this group of images?

Taking photographs of abstracts I see on city streets was literally accidental, from a fall. (How often do people do a face plant on a busy NYC street and then hang out to snap a photo?) People don't normally look down when they walk, but straight ahead. I discovered there is a marvelous array of abstract images hidden in plain sight on the sidewalks with their cracks, painted stripes and debris...and it largely goes unnoticed. The only downside is that you really need to have a guardian angel stop traffic and make sure you don't get run over when taking photographs! My initial goal was to make the ordinary extraordinary in presentation.

Your work is so well-crafted and stylistically consistent, what's the big idea behind your method?

That didn't present itself right away. I collected over 1,000 images before I started compiling them together. There was no intention in the beginning, over and above documenting these dynamic abstracts. The process over the last 5 years morphed from combining my paintings with the photos into just using pieces of the photographs to create abstracts on the computer. The method turned out to be similar to how I paint as an abstract expressionist. I keep in mind the same principles of good design and construct, then deconstruct, removing what isn't necessary...even if it is a gem. As a body of work and as individual offerings, my images are consistent in my style as an artist with bold color and/or edgy design. I am a composition freak. I firmly believe that an artist must learn good design principles and then, at best, challenge them. Totally ignoring them when you haven't learned them isn't possible. One cannot ignore what has yet to be learned.

Your images are pin-sharp. What camera(s) do you use?

All of these images were taken with an iPhone. I told no one for the first few years because of the stigma attached to equipment. iPhone cameras have improved greatly since I began this journey, and it's even cool to be an iPhoneographer these days! I have seen some outrageous images produced from such equipment and proudly share that information now.

Your work IS color - luminous, jewel-like color. How do you make that happen?

I am and always have been a colorist. I started out painting in oils but was forced to change over to acrylic paints during my college years (I have 2 degrees from University of Cincinnati, School of Design, Architecture and Art). I took a course in color physics and reproduced the Munsell color system by hand until I was blue in the face. By the end of that year in school, I could mix every color I could see or envision and not waste a drop of paint. I am attracted to vivid color. For this portfolio, I didn't photograph anything in HDR, but some images were pumped up a bit in Picasa on my computer or PS Express on the phone. No fancy programs for me. When rooting about in various cities, I will look for the color first since those images will become integral pieces of future compositions. Many images just get stored for future use, sometimes 3-4 years down the line, when the rest of the puzzle pieces are captured. Show me a neon green newspaper vending machine and I'm in heaven! The construction site near my home provided me with bright yellow and orange equipment. Playgrounds are a veritable candy shop for the eyes! Tucson, in general, is a very colorful city architecturally. I love going into the old presidio area to feast on the purple doors, turquoise windows, etc. As a design element, I love contrast, so black is present in many of my compilations. Black will naturally make other colors pop.

Your words are as absorbing as your images.

I have always been a great promoter of artists learning to express themselves and their art with words. There is a reason the general public is attracted to what we do....they are not as visual as we are. It's important to speak THEIR language! Historically, I am always attracted to artists who kept dialogues going, on what they were doing...van Gogh's letters to Theo, Mark Rothko, to name a few. After the fact critics, are, at best, just guessing at what the artist was trying to accomplish.

How do we get in touch with you and more of your work?

Website with a SAMPLING of the photography: www.art-marleneburns.com

Complete body of work for purchase: marlene-burns.pixels.com

Photography Blog: <http://urbanabstracts.blogspot.com/>

Books: <http://www.blurb.com/user/artistmarlee>

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